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Oxymorone and the Paradox

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Annotation: This article talks about oxymoron - in the form of linguo-poetic means that serve to increase the effectiveness of speech.

Keywords: speech, contrast, unusual combination, emotional-expressive, lexical-semantic, lingvostylistic, lingvopoetic means, oxymoron, paradox.

Introduction

Oxymoron also has a consistent and close relationship with the phenomenon of paradox, based on contradiction, "illogicality", abnormality, because at the root of these phenomena is based in a broad sense on contrasting ideas. However, since oxymoron is a very complex multifaceted methodological phenomenon, it is incorrect to study it as an exact phenomenon with a paradox. To regard these two phenomena based on contrast as exactly the same concept is to study the semantic boundaries of the oxymoron as an aesthetic, logical-philosophical unit as an antonym. In a paradox based on antonyms, both parts have a clearly proven meaning, and sometimes one of them denies the meaning of the other, or the self-contradiction of an event recognized by man is expressed. Therefore, although logic is related to aesthetic pleasure, contrast, antonymy, philosophical view, and in the paradoxical semantic field, it is necessary to clearly show that when comparing the concepts of oxymoron and paradox, each of them is a uniquely separate method. Like oxymoron and other related phenomena, it is analyzed in the same way as the paradox phenomenon at first glance.

The main part

SI Kormilov interprets oxymoron as a peculiar paradoxical phenomenon [8]. He interprets the oxymoron as a separate figure. But studying it as a paradoxical phenomenon does not justify itself much. Because the components that bind in the oxymoron do not negate each other.

The paradox is not just a simple sentence expressing contradictory, contradictory meanings, but a philosophical and artistic whole connected by poetic, aesthetic, logical systems.

The term paradox first began to be used in European literature in the Middle Ages. The paradox is basically defined in many dictionaries: "paradoxos" is derived from the Greek word meaning "unexpected, strange." [11] The paradox is a contradiction that has traditionally lived in a social society, a thought that is generally accepted by the general public, and sometimes a genuinely healthy opinion, which is found to be self-evident. This rule, which has been used and applied before, is an expression of views that do not correspond to and do not correspond to the condition of the idea, but, on the contrary, contradict it, unexpected and unusual. For example, in the work of the poet Muhammad Yusuf in the poem "To my wife" we see the expression of unexpected, strange desires through a paradox:

Oydinim, ko'ngilda bir ko'shk bezaylik,

Gulim yur, dilim, yur, gulzor kezaylik.

Biz endi to'ysak ham visoldan to'yib,

Biz endi bezsak ham – baxtdan bezaylik...

Muhammad qadriga etmagan ey hur –

Boringga shukurlar, boringga shukur.

Paradoks mantiqiy nuqtai nazardan insonlar kelib chiqadigan deb topilgan fikrga qarama-qarshi bo'lgan ikkita qarash, har biri o'zi uchun, deb bilgan axborotga ishoniladi va isbotlaydi. Paradoks hayotidagi nazariy fikrlashning odatiy tushga kirgan, doimiy nazoratsiz, deb topilganligi to'g'risidagi ma'lumotlarga qarashlarning haqiqatga erishish uchun etarliligini saqlab qoladi. Shuningdek bilan, zararlarda qotib qolganligini engil tanqid qilish, yana sayqallanishiga ko'maklashadi. Biz doimo yaxshi insonlarni asrash, qadrlash, ularning hayotining asosiy qatlamiligini saqlashimiz kerak. But through the paradox of the writer Utkir Hoshimov, the writer tries to prove it by reacting to the opinion that society has accepted as correct *"Yomonlarni asrang, Yomonlarni ehtiyot qiling! Yomon yo'q bo'lsa, yaxshining qadri bilinmay qoladi!"*. This idea, which at first glance seems illogical, seems inconceivable to a society that is shouting about the elimination and reduction of evil, but the creator expresses this very logic in a unique way.

In a work of art or in an artistic system in general, a paradox can act as one of the means of poetic speech and is determined by the nature of the creativity or artistic style in its content and application [11]. The paradoxes that exist in the speech of heroes are one of the means by which they show their intellectual levels.

The paradox, by its very nature, approaches word games, inverts, and aphorisms [4,5]. The paradox in relation to these peculiarities is, firstly, that irony and oxymoron are similar phenomena, and secondly, that the understanding of its meaning is less dependent on context and intonation such as irony and oxymoron. The paradox is also clear when it is freely structured and taken separately from the logical context [11]. The paradox, like irony and oxymoron, is realized by relying on the personal opinion of the creator or speaker. But unlike them, it does not involve identifying and interpreting the specific aspects of a sign or symbol, it refers to a preconceived, self-conceived meaning. The paradox deprives the addressee of any choice and collides with reality, because a paradox is an event that is irrational, compromising, comprehensible, more precise, comprehensible, and at the same time comprehensible. In this case, the paradox and the oxymoron correspond to each other and differ from each other at the same time. Oxymoron occurs as a discovery, a new event, not as a statement or representation of an event, the appearance of probable, ambiguous views. Oxymoron does not destroy essentially common sense and everyday logic, and does not "work" within their boundaries. It is more important for the oxymoron to overcome them, to discover the deep supernatural essence in them. It reveals radically new trends in development that are healthy and meaningful to all, aimed at showcasing aesthetically holistic and integral phenomena in themselves, but devoid of long-term self-awareness. As a result, another unusual intermediate condition appears.

The distinctive features of the oxymoron that differ from the paradox are:

First, the oxymoron and paradox are very individual in their occurrence according to their nature and form; these two phenomena cannot be logically proven. However, unlike oxymoron, the paradox can be true or false, depending on the development of meaning [11]. In oxymoron analysis, true or false categories are not included in the analysis; the meaning of

the oxymoron is not understood by thinking differently, by denying certain ideas. Oxymoron is based on the interrelationship and influence of opposing concepts, while the paradox is based on inconsistency and insane reality. The paradox does not lose its contradictions, however, it is realized on the principle of ignoring them. Moreover, it is a deliberate disregard for logical laws and rational arguments.

Second, the linguistic nature of the paradox ensures that its semantic space intersects with the oxymoron. These concepts are not only beyond the boundaries of the established linguistic uzus (habit, image), but also its abolition or destruction. Although the paradox and the structural structure of the oxymoron are similar to each other, they differ from each other.

Third, paradoxically, explicit and implicit concepts or ideas combined tend to contradict each other, while seemingly incorrect ideas tend to discredit correct concepts [4,5]. But the oxymoron parts do not deny each other, for although they are composed of opposing pieces like a paradox, the subtle, emotional effect of the event eliminates and attaches the contradictions of the components. The result is a wide-ranging denial of the oxymoron as a paradox in relation to existing laws of logic, and a combination of parts with opposite meanings rather than contradictions. The semantic integrity of the paradox is based on reason or illogical mental processes, as it "proves both truth and the falsity of certain assumptions" [18]. That is why it is always possible to get rid of any paradox by analyzing it like an oxymoron, thinking about it, or returning to a system of clear identification (exact identification).

Conclusion

Thus, it is appropriate to study the main features of the paradox and oxymoron as structurally contradictory, anomalous, "illogical", specific, contradictory to traditionally established norms, brevity, individuality as a close phenomenon, but a phenomenon It is not correct to study as. Their resulting meanings, on the other hand, differ from each other because the oxymoron parts are represented by opposite concepts, giving rise to a new concept. The paradox, on the other hand, is to advance an idea against an existing idea and try to prove it.

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